

Michael CUTTING

i can't go on, i'll go on

for small ensemble

SCORE



# Instrumentation

Bass Clarinet in B $\flat$   
Horn in F  
Trumpet in B $\flat$   
Trombone  
Percussion (Bass Drum and Vibraphone)  
Piano

## Performance Notes

### General

With the focus of this work lying heavily in the detail and intricacies of the sounds themselves, the performers should endeavour to blend as much as possible with the other instruments. This is particularly important when paired up, e.g. bass clarinet and trumpet. There should be no use of vibrato, with the aim of creating pure and natural tones. Performance in an ambient hall is preferred as the reverb is an important part of the music.

### Bass Clarinet

The quarter-tone variation from bar 73 is merely a colouristic effect, with the precise intonation not crucial. The fingerings are only a suggestion, and may be changed as long as the resulting pitch is similar.

### Horn and Trombone

The quarter-tones are the result of producing the natural harmonics (7<sup>th</sup> and 11<sup>th</sup>) indicated, without altering the pitch with slide or embouchure. The result should be a very pure and natural sound, which conflicts with the tempered tuning of the other instruments.

### Percussion

The vibraphone needs to be **prepared beforehand**, so that the pedal is fixed down. When '*secco*' is indicated, this should be done by dampening the bars with the hands.

### Piano

Ideally, the harmonic from bar 72 should be found and marked **beforehand**, so as to make it easier to locate during performance. The cluster indicated at the beginning of the piece should be held down before the piece starts and held in the sostenuto pedal, being careful not to include the low A and Dsharp that are played in the following music. The pedals are very clearly marked, and should not be lifted to clear the sound unless indicated to do so.



# i can't go on, i'll go on

for Lontano Ensemble

Michael CUTTING

4/4 ♩=48      3/4      4/4

Bass Clarinet in Bb

Horn in F  
con sord sempre  
air only (pitchless)  
**pp**

Trumpet in Bb  
cup mute sempre

Trombone  
cup mute sempre  
air only (pitchless)  
**fp**

Percussion - B.D. & Vib.  
Bass Drum  
**ppp** almost imperceptible

Piano  
strike central beam with palm  
**mf**

sost. ped sempre

6

B. Cl. *soffle*

Hn.

Tpt. **ppp** *pass.* **mp**

Tbn.

B.D.

Pno.

(...sost. ped...)

2

**A**

11  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

B. Cl.

Hn. 7th harm. (in F)  
*ppp poss.*

Tpt.

Tbn. 7th harm. (A $\flat$  fundamental)  
*ppp poss.*

Vib. Vibraphone motor on  
Bass Drum  
*p* *pp* *ppp*

Pno. *p* *mf*  
gradually let keys lift\*\*

(...sost. ped...)  
*8vb*

16  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

B. Cl. *mp*

Hn. 11th harm. (in B $\flat$ )  
*ppp poss.*

Tpt. *ppp* *mp*

Tbn. 7th harm.  
*ppp poss.*

B.D. Vibraphone  
Bass Drum  
*p* *pp* *ppp*

Pno. *p* *mf*  
gradually let keys lift\*\*

(...sost. ped...)  
*8vb*

\* Vibraphone pedal should be fixed down beforehand so it will always let sound ring.

\*\* Fingers should gradually lift of keys until damper slightly touches strings. Effect should be an artificial dim. to niente.

21

B. Cl. *ppp*

Hn.

Tpt. *ppp pass.*

Tbn.

B.D. *pp > ppp*

Pno. *3/4 4/4*

(...sost. ped...)

25

B. Cl. *p* *mf*

Hn. *ppp pass.* *mf* 11th harm. (in D $\flat$ )

Tpt. *ppp pass.* *mp* *mf*

Tbn. *mf* 7th harm. (F fundamental)

B.D. *f* **Vibraphone**

Pno. *p* *mf* *8vb*

(...sost. ped...)

29

B. Cl. *ppp* *ppp*

Hn. *ppp*

Tpt. *ppp*

Tbn. *ppp*

Vib. motor off as little attack as poss. *pp*

Pno. *ppp*

(...sost. ped...)

2/4 4/4

35

B. Cl. *mf* *pp*

Hn. 11th harm. (in C) *mf*

Tpt. *mf*

Tbn. 7th. (in A) *pp* *mf*

Vib. *mp* *pp* *mp* *ppp*

Pno. *p* *mf* *mp* *f*

(...sost. ped...)

7/8 3/4 4/4



40  $\text{b}^{\flat}$   $\frac{3}{4}$   $\frac{4}{4}$  **D**

B. Cl.

Hn.

Tpt.

Tbn.

Vib.

Pno.  $\frac{3}{4}$   $\frac{4}{4}$

(...sost. ped...)

45  $\text{b}^{\flat}$   $\frac{3}{4}$   $\frac{4}{4}$

B. Cl.

Hn.

Tpt.

Tbn.

Vib.

Pno.  $\frac{3}{4}$   $\frac{4}{4}$

(...sost. ped...)

49

B. Cl.

Vib.

Pno.

*ppp*

*ppp*

*p*

8<sup>th</sup>

sempre.....

senza sost. ped

53

**E**

B. Cl.

Vib.

Pno.

*ppp quasi vibraphone*

5

5

5

2/4

2/4

56

B. Cl.

Vib.

Pno.

5

7

5

7

2/4

4/4

5/8

4/4

60

B. Cl. *souffle* *p* 3

Vib. 7 3 3 *p* 5 *ppp* 3 *p* 5 *ppp*

Pno. 7 3 3 *p* 5 *ppp* 3 *p* 5 *ppp*

64 (no longer with piano)

Vib. *sub.mf* 5/4 4/4

Pno. 7 6 5 4/4 4/4

67 4/4 [F]

B. Cl. *ppp* *p*

Hn. *p* *p* *p* *p*

Tpt. *ppp* *p*

Tbn. *p* *p* *p* *p*

Vib. 3 (senza sec.) *ppp* *p*

Pno. *mf* 5 5 6 7 7 7 *pppp* 7 7

Musical score for measures 69-71. The score includes parts for B. Cl., Hn., Tpt., Tbn., Vib., and Pno. The key signature is D major. Measure 69 has a *p* dynamic and a triplet. Measure 70 has a *p* dynamic and a triplet. Measure 71 has a *p* dynamic and a triplet. The piano part features a 7th chord and a *lontano p* dynamic.

Musical score for measures 72-74. The score includes parts for B. Cl., Hn., Tpt., Tbn., Vib., and Pno. The key signature is D major. Measure 72 has a *p* dynamic and a triplet. Measure 73 has a *p* dynamic and a triplet. Measure 74 has a *p* dynamic and a triplet. The piano part features a 3/4 time signature, a *p* dynamic, and a *sim.* dynamic. The text "(touch harmonic)" is written below the piano part in measure 73.

76 **G**

B. Cl. *p* *p* *ppp*

Hn. *p* *p* *ppp*

Tpt.

Tbn. *p* *p* *ppp*

Vib.

Pno. *(Red.)*

81

B. Cl. *p* *p* *p* *p*

Vib. *pp* *pp* *pp* *pp*

Pno. *ppp* *p*

85

B. Cl. *p* *p*

Vib. *pp* *pp* *pp*

Pno. *(Red.)*

88

B. Cl. *p* *p* *p* abrupt!

Vib. *pp* *pp* *pp* *pp* *pp* sec!

Pno.

Detailed description: This musical score page contains three staves. The top staff is for B. Cl. (Bass Clarinet) in treble clef, starting at measure 88. It features a melodic line with slurs and accents, marked with *p* (piano) dynamics and ending with the instruction 'abrupt!'. The middle staff is for Vib. (Vibraphone) in treble clef, featuring a rhythmic accompaniment of eighth notes with slurs and accents, marked with *pp* (pianissimo) dynamics and ending with 'sec!'. The bottom staff is for Pno. (Piano) in bass clef, which is mostly empty with some rests. The page is numbered '10' at the top left.



